

quarreling, and later Father Ludwig Riedl (ret.) explains in German the Rapanui penchant for idleness: since everyone on the island today is only after the tourist dollar, everything has "gone to seed". The castigation is followed by the third and last excerpt from the movie "Rapa-Nui", showing naked girls dancing lasciviously around a nighttime bonfire. Here Hofmann cleverly cuts to Rapanui's current parish priest Father Ramiro Estevez, who declares that the Hollywood movie was for the Rapanui young people "like tossing salt into water"; they earned much quickly, then spent it even more quickly on alcohol, he says.

Whereupon we find ourselves in the tiny Hangaroa TV station, where we learn that all broadcasting is in Spanish: only 30 minutes a week is allotted to the Rapanui language, though the population of the island is four-fifths Rapanui and one-fifth Chilean. "The indigenous tongue will soon die out," says Hofmann. There is no local newspaper in Spanish or Rapanui, we are told. There is in fact little public information of any kind. Western-style formation of public opinion is made extremely difficult.

This is followed by a scene showing the preparation of a 'umu (earth oven) and we see tourists strolling through the 'A Kivi complex. 6,000 tourists a year, we are told, visit Rapanui. It is doubtful whether the island will manage the 10,000 a year that is envisaged. The *kumara*, 'uhi, and *maika* are then shown as the Rapanui women prepare them under a large canopy.

Hofmann tells of the eyes of the *moai* that are now missing, and we see old film footage of Rapanui inserting the eyes into the Tahai statues. "The prior Director of the Museum twice removed, who emigrated to Hawaii, sold the last genuine eyes to the museum there," Hofmann alleges to the millions of Germans watching this program. [Editor's note: this is in error; the famous eye of coral and stone is in the Englert Museum on the island. It appeared in a museum exhibition in Germany a few years ago--the only time it has left the island]

Where upon the Austrian pensioner Helmut Kratochwil is interviewed as he walks about an *ahu* with a divining rod in search of geomantic zones that supposedly emit "special energy." We are told, in perhaps the weakest scene of the program, that the Rapanui found such geomantic zones either with the divining rod or intuitively.

And then all at once we are standing at the summit of Mount Terevaka among swirling clouds, then plummet into the midst of a tourist crowd as the 'umu is finally uncovered and Tahitian ukulele music strikes up a lively rhythm. While the tourists eat, we pan into the "landing of Hotu Matu'a" at the 1994 Tapati, which Hofmann is careful to point out represents only the modern Rapanui reenactment of the island's settlement myth. Youths are also shown flying breakneck down Mt. Ru'i on banana stem sleds in the ancient sport of *hakape'i*--one of the modern warriors tumbles head over heels in stomach-wrenching agony as red dust flies. Then back we slide ourselves to the 'umu feast while the island's most important dance group performs the Tahitian *hura* to loud and gay Tahitian tunes banged on acoustic guitars as the Japanese tourists meticulously disassemble their

fish and *kumara* with bare fingers. Yes, all this is Rapanui 1994, Hofmann is telling us. His message is loud and clear.

At the conclusion of the short program we learn of the overpriced carvings that are hawked even at the Hangaroa Airport, and are told that in the cheaper lodgings on the island you'll be lucky if you have a curtain for a door. Still: "A visit on Easter Island is always lucrative, and not just for the locals."

The LanChile silver bird takes glorious wing as the guitars and singing voices accompany it back to all points foreign. Hofmann has briefly distilled the essence of the island here, its contradictions, its scenic beauty, its archaeological heritage, its human weaknesses and strengths. Despite its own minor weaknesses, "Die Osterinsel" is one of the few modern films that has miraculously managed to return from the island and hand over the fragile egg of the real Rapanui without making a gooey mess of things. Any objections to Gerhard Hofmann as the next Tangata Manu?



Easter Island Foundation Fundación Rapanui

News by William Liller, CEO

The Executive Committee of the EIF held its annual meeting in Los Osos, California in August, President Barbara B. Hinton in the chair. Topics included: hopes and plans for expansion of the Viña del Mar branch of the Mulloy Library now ensconced in somewhat cramped quarters in the Fonck Archaeological Museum; consideration of temporary quarters for the Mulloy Library on Easter Island — temporary until a new building is constructed; and the publication of a Rapanui "phrase book" for Spanish-speaking and English-speaking tourists and other interested *rapanuiphiles*.

Other books in the Foundation's Easter Island Series are enjoying brisk sales and enthusiastic reviews. The financial report showed that the Foundation is healthy but needs additional capital for the anticipated establishment and operation of the Mulloy Library on Rapa Nui next to the Padre Sebastian Englert Museum.

Our Director of Publications, Alan Drake, has had to step down due to the pressure of other projects; he has been replaced by Dr. Frank Bock. Bock is a retired professor of Anthropology who has had wide experience in publishing.

Bock worked on the Easter Island *moai* project as field director and map maker. His wife, AJ Bock, is the Secretary of the Foundation.

Pending publications of the *Foundation* include two Masters theses from the University of Hawai'i which will be combined into one volume. These are by Tricia Allen

and Caroline Klarr. Allen's thesis deals with Marquesan tattooing, "A Re-Evaluation of Handy's Analysis of Marquesan Tattooing". Klarr's thesis, "Body Ornamentation of the Hula Dancer from 1779 to 1858" concerns Hawaiian body decoration and costume at the time of contact.

Other projects are the re-publication of William Mulloy's field reports which have been out of print for many years. These will be combined into one handy volume, with a foreword by Dr. Patrick McCoy. The EIF is collaborating with the World Monuments Fund on this latter project.

Several other books are 'in process'—from a Guide to *Rongorongo* to a study of the wood carvings of the island—as well as the above-mentioned phrase book.

PUBLICATIONS

♦ Rodda, Gordon H. and Thomas H. Fritts. 1993. The Brown Tree Snake on Pacific Islands: 1993 Status. *Pacific Science Association Information Bulletin* 45 (3-4): 1-3.

This scary item discusses the unprecedented extinctions of Guam's native birds, bats and lizards by the Brown Tree Snake (*Boiga irregularis*) which arrived there by chance around 1949. This is not just Guam's problem for the snake invader has made it to Diego Garcia (in the Indian Ocean), Saipan, Tinian, Rota, Okinawa, Kwajalein, Oahu and Texas. Two of these snakes were found in Oahu in 1991, having just arrived via air: one was found on the runway (it was run over by an airplane); the other was lurking near a parked airplane, stunned but still alive. The snake that made it to Texas survived in a shipping crate for 9 months. It was bludgeoned to death as it crawled from a washing machine in Corpus Cristi. The authors hope to alert the Pacific community to the danger; efforts now are being made in Guam, Saipan, and Hawai'i to limit the spread of the snake.

♦ Allen, Melinda S. and Patricia A. McAnany. 1994. Environmental Variability and Traditional Hawaiian Land Use Patterns: Manuka's Cultural Islands in Seas of Lava. *Asian Perspectives* 33(1):19-56.

♦ Bullock, Susan. 1994. Te Pito o Henua, "The Navel of the World," Easter Island Lures Visitors to its Mysterious Shore. *Country Inns*, March/April: 14-16. [The 'country inn' featured is the Hotel O'tai].

♦ Eskimo, Michi. 1994. The Mystery of Easter Island. *Windsurfing Magazine*, for September. Pp. 22-29.

♦ Fischer, Steven Roger. 1994. Rapanui's *Tu'u ko Iho* Versus Mangareva's *Atu Motua*. Evidence for Multiple Reanalysis and Replacement in Rapanui Settlement Traditions, Easter Island. *The Journal of Pacific History* 29 (1): 3-18.

♦ *Isla: A Journal of Micronesian Studies and Pacific History*. University of Guam. Published twice a year (Rainy Season and Wet Season), subscriptions are available from University of Guam Press, UOG Station, Mangilao, Guam 96923, USA.

♦ Kolb, Michael J. and Gail M. Murakami. 1994. Cultural Dynamics and the Ritual Role of Woods in Pre-Contact

Hawai'i. *Asian Perspectives* 33(1):19-56.

♦ *L'echo de Rapa Nui*, 1994, No. 27, for Juillet.

♦ Merrill, Christopher. 1994 Kaho'olaue Lives! *The Nation* 259(7) p 235-236

♦ Nagaoka, Lisa. 1994. Differential Recovery of Pacific Island Fish Remains: Evidence from the Moturakau Rockshelter, Aitutaki, Cook Islands. *Asian Perspectives* 33(1):1-18.

♦ Rjabchikov, Sergei. 1994. The Chronology of the Rapanui History. *DENOS*, Krasnodar, Russia

♦ Steadman, David W., Patricia Vargas Casanova and Claudio Cristino Ferrando. 1994. Stratigraphy, Chronology, and Cultural Context of an Early Faunal Assemblage from Easter Island. *Asian Perspectives* 33(1):79-96.

♦ *Tok Blong Pasifik!* A complimentary copy of this *Quarterly* can be had by writing to SPPF, 415-620 View St., Victoria BC, Canada V8W 1J6.

♦ Weisler, Marshall I., 1994, The settlement of Marginal Polynesia: new evidence from Henderson Island. *Journal of Field Archaeology* 21, 83-100.

♦ Whistler, Arthur W. 1992. *Tongan Herbal Medicine*. Isle Botanica, Honolulu. Distributed by University of Hawaii Press, Honolulu.

LETTERS TO THE EDITOR

✉ I enjoy the new format. Look's terrific. Congratulations on the new, very serious and scholarly-looking *RNJ*. It must be very satisfying to see it mature and grow as it has.

Carol Ivory, Washington State University.

✉ Let me take this opportunity to tell you that the *Rapa Nui Journal* is wonderful, and I've greatly enjoyed my subscription.

Barbara Nickless, Colorado Springs, CO.

✉ I consistently find myself reading *Rapa Nui Journal* cover to cover.

Christopher Donnan,
Fowler Museum of Cultural History, UCLA.

Thanks guys, we needed that! The Editors.

✉ You mention the Pink Floyd album cover [*RNJ* 8(2):49]. I'm not convinced the design is based on Easter Island *moai*. However there is an album of 1993 by a French group "Pow Wow" whose cover has four *moai* in a row on a grassy plain with a hill in the background. They're a bit like Akivi, but their round pedestals are on the ground--no *ahu* at all! The album is called "Comme un Guetteur" [Like a Watcher], on Remark Records.

Paul G. Bahn, Hull, England.